

AD MEN COMING HERE BY THOUSANDS TO GET AND GIVE NEW IDEAS

Army of Experts Will Overhaul Philadelphia's Business, Industrial and Municipal Systems

TO OFFER MUCH IN TURN

Poor Richards Urge Exchange That Will Be Profitable to All

More than 16,000 advertising experts, manufacturers, merchants and bankers will come to Philadelphia for new ideas when the big Ad convention opens in this city on June 25.

They will search through the big industrial plants, stores and other business enterprises of this city for brand new "wrinkles" to apply to their own businesses in Montana, Texas, Massachusetts and every other State in the Union. They are going to apply their business microscope to everything good and up-to-date within the city limits. They are going to overhaul our business, industrial and municipal systems to find out what they may appropriate to good advantage.

"You can rest assured," said an official of the Poor Richard Club, "that these live wires from all parts of the country are going to subject Philadelphia to the closest scrutiny. These men have vision and a keen eye to business. They never go across the street or duck through an alley to dodge a new idea. In fact, they are on the friendly terms with all new ideas, and they are willing to be shown at all times. They are going to pack all of the good Philadelphia ideas in their brain satchels and take them away. They realize that good ideas can be coined into money faster than money is turned out at the United States Mint.

"These live chaps will proceed to make these Philadelphia borrowed ideas pay dividends after they get home. They are going to take something away from Philadelphia, and how can you Philadelphia merchants and manufacturers get something in return?"

MUST SWAP IDEAS. "You can do it by swapping ideas with these brainy delegates. These men are chock full of ideas that you never dreamed of. There is nothing selfish about these fellows, and all you have to do is ask questions, and the ideas will flow out like water down a mill sluice. If the visitor who calls on your plant is a manufacturer in your particular line, hypnotize him with the famous brand of Philadelphia hospitality, then put the question battery under his jaw. The result probably will be that inside of 10 minutes you will learn something that will enable you to cut cross looms in your business and save a bunch of money.

"The same thing applies to the merchant. You may meet a merchant from the West that has discovered a new wrinkle in advertising or salesmanship. Every successful business of today was once a reform, waiting idea in swaddling clothes."

POOR RICHARDS' APPEAL. The Poor Richard Club today made the following appeal to business men of Philadelphia:

"Every letter to a customer outside of Philadelphia ought to carry your personal invitation to him to come to the Advertising Convention. Make it strong—make it all, make it clear you want him. Do it now, sure, do it right along."

Hundreds of manufacturers have been doing it for several weeks, and as a result the mails are flooded with invitations to the big Ad convention.

Prof. Water T. Targard, of the University of Pennsylvania, stated today that the University is delighted at the opportunity to entertain the delegates. He termed the convention as one of the three most potential boosting influences of the last half century, naming the others as the Centennial Exposition and the Philadelphia boomerang trip of the Shriners.

"We will throw open the University wider than it has been since it was founded. We consider it a privilege to be asked to provide rooms for the sessions."

SCENARIO DEPARTMENT

Lesson 3 Technical Terms Used

The Evening Ledger's Scenario Lessons have been published for the purpose of giving to producers in Philadelphia with a Philadelphia background, and also all the lessons for future reference in the writing of scenarios.

The Evening Ledger will be glad to answer in its columns any questions dealing directly with scenarios in the season and of general interest to readers.

By HARRY O. HOYT

Head of the Metro Scenario Staff. SATURDAY we showed that the good synopsis was the barrier outside of your show, the force that impels the editor to turn over the page and read your action. We now come to the action of the photoplay, and to discuss this properly it is necessary that we have at least an elemental understanding of the technical words and phrases employed. They are quite essential, indeed, being the tools of the trade.

When an editor gets to talking of "disolves," "close-ups," "inserts" and the like, the average amateur actor should know just what he did the first week he tackled Latin. It is discouraging to many—technical terms always are—but the discouragement is only a sign of the writer's brain as the terms are really simple and easy to understand. They are all common sense terms, perhaps the identical words you would choose were you authorized to create a vocabulary of photoplay words and phrases.

The photoplay or scenario is the pictured action of a story. Technically it is neither a photoplay nor a scenario, but rather a photoplay scenario. Actually it makes not one lot of difference what you call it, if the editor understands you. It is bound to be confusing if you do not know what a scenario is and just what the difference is that exists between it and a photoplay. As it is, in any case, of little practical value, we will pass on to the next item in the study of your photoplay. It is unnecessary to comment on this. The selection of titles will be taken up later.

A scene is any location or setting, that is taken in by the station of the camera. If you set the camera up to take in a corner of the room with Mary reclining in a chair you have one scene. If you now wish to show John coming up to the house outside you have another scene. The first instance you have an interior scene or setting, or set, as it is shortened by usage. In the second example you have an exterior scene or location. Every scene bears a number. Every time you change the angle of the camera you have a new scene, and it should have a number all its own. As an example: MARY.

Scene 26. Corner of the room. Mary in a chair. Scene 27. Exterior of the house. John enters the house. Scene 28. Corner of the room. Mary bears John coming and starts to rise. Scene 29. Door of the room. John enters and sees MARY and crosses to her. Scene 30. Corner of the room. John enters and sees MARY.

There are many reasons why we would not under ordinary circumstances write such a sequence of scenes. The above given merely as an example of scene numbering. It brings us to the next word needed.

The "close-up." This is a view taken with the camera near the object being photographed. The hypernated word means exactly what it seems to mean. The camera is usually four to six feet away from the subject photographed. The close-up should be numbered as it requires a change of the camera. There is a new camera on the market with lenses so arranged that a "close-up" may be taken while the view is taken; thus no camera change is made. At present, however, it is best to number all the "close-ups" as separate scenes. An example follows:

Scene 26—Corner of the room. Mary in a chair. Scene 27—Exterior of the house. John enters the house. Scene 28—Full view of the room. John enters the room. MARY rises and John goes quickly to her. He kisses her and draws her to a chair near her. They sit. Scene 29—Close-up of MARY. She looks at his watch and rises, starts to go to the door. Scene 30—Full view of the room. John bids MARY good-bye and leaves. Compare the development above and the first development. You will note that we use a full view. This is just what it seems to imply. If we had a close-up of MARY, then we are able to take in not only the corner of the room but the door leading into it. Then we come into the "close-up." All the scenes are in the same set, omitting

the exterior of scene 27, and the camera is moved back and forth from full view to "close-up" and numbered with every change. The leader or subtitle. There are the written words used to explain action difficult or impossible to show by means of action alone. They are also used to cover a lapse of time, as, for example, the common phrase, "the next day."

Technically speaking, these words are neither leaders nor subtitles. The leader is the blank strip of film used to thread up a reel on the projection machine. It comes just before the first title so that the picture may start in its proper place. On the other hand, the word subtitle is incorrect because they are not subtitles.

They have nothing in common with the main title. Even so, it is made these words have meanings individualized and apart from their original terminology. We prefer the word leader, but if the student comes more naturally, use it. The reason why we prefer leader is that when a conversation is pictured on the screen and it is necessary to convey the meaning of the conversation we can use the phrase "out-in-leader," for a leader which is to be cut into the middle of a scene, and "in-leader," for a leader which is to be cut into the middle of a scene, and "out-in-leader," for a leader which is to be cut into the middle of a scene, and "in-leader," for a leader which is to be cut into the middle of a scene.

An insert. This is anything put into a scene that is not actually part of the photographic action. Under this head come the identical words you would choose were you authorized to create a vocabulary of photoplay words and phrases.

A dissolve. This is the gradual introduction or fading away of a character or scene within a scene.

To differentiate, we will give an example. Suppose MARY is seated in a chair as in scene 26, before going to the window. John, who she knows is many miles away. He seems to appear before her—he is dissolved in—when she stretches up her arms toward him he vanishes—he is dissolved out.

Now suppose MARY, seated in the chair, conjures up a happy day spent in the country with John. In one corner of the scene will appear another scene of John and MARY rowing on a lake. The picture will be smaller, but it will show us what MARY is thinking about.

This is a vision. The difference between a dissolve and a vision is that John becomes part of the scene with MARY in the dissolve, while in a vision he is another scene in the vision.

A fade. This is the gradual dissolving of the end of a scene into the beginning of the next scene. It is another scene in the vision of the diaphragm of the camera.

Suppose we wish to get over a passage of time. Perhaps MARY is tempted to rush into the next room and see her lover to the police. She believes that he has been untrue to her and is resolved to get even. We fade out on her and fade in, indicating the passage of time while she writes with her anger. When we fade in she has conquered her baser self.

We have not given all the technical terms used, but we have given all that are necessary for a start. From time to time more words and phrases will be introduced, but with the ones given here today we can now go forward with the development with the action in the next article of the series. (Tomorrow, Lesson 4—Action.)



PAVLOVA PRONOUNCES AT "POR-TEE-CHEE"

The Dancer Turns Movie Star and Linguist—Other Movie Notes

By the Photoplay Editor

How would you pronounce "Portlet"? Since the announcement that the Portlet will house "The Dumb Girl of Portlet" next week, with Anna Pavlova in the leading role, the proper pronunciation of the word "Portlet" has been the cause of considerable tongue-twisting.

Even at the Universal headquarters there are hardly two persons who will give a definite pronunciation to the word, which prompted Carl Laemmle, president of the Universal, who produced the picture, to seek the proper way to pronounce the word from Miss Pavlova herself when she last visited New York.

In the Universal offices and the newspapermen, who had occasion to call up for information about the picture, the pronunciation of the word "Portlet" was different, with the following variations:

Por-ty-see, Por-ty-ey, Por-te-el, Port-el, Por-ti-shy, Por-ty-shy, Por-ty-chee, but it remained for Miss Pavlova herself to give an entirely different pronunciation, with the accent on the second syllable soft.

According to Miss Pavlova, that is the way it is pronounced abroad, and she has several expert linguists to back her up. They have interpreted the story of "The Dumb Girl of Portlet" to her from the original, which was written by Auber, a Frenchman, in Italian, the story of a philosopher in Norm, Talmadge, so we can now call it "Por-tee-chee" and be on the safe side.

One or more fine arts subjects are to be produced at the Eastern studio of the Majestic and Reliance Company, and John Emerson has been sent East from California to be in charge of the direction of the picture, which is Norma Talmadge, who will be starred in the first number.

The Fine Arts-Triangle production against the use of drugs, in "The Dope," which is the direction of Chester Whitely, and with Norma Talmadge and Tully Marshall as co-stars, has been completed and was given its first studio run at the South Broad Street Theatre. It will be the 24th annual play given by the local players.

The play will be directed by James Skelley, and he will play the principal role. Miss Nan Furey will be the leading woman. Miss Furey has played leading roles with the Philopatrian players for several seasons. Her work last year in "Get Rich Quick Wallingford" is still remembered in the memory of the audience.

Clayton and Jean Ridgeway are other leading female roles. Hugh Dunlap, Arthur McCarron, Joseph Mooney and Walter Clark have been selected for the principal male parts in the comedy. A full company of 50 will support the headliners. Mr. Cohan has offered a choice of his large stock of stage scenery for the production.

The proceeds, as usual, will be devoted to the House of the Good Shepherd, St. Magdalen Asylum, Germantown.

PHILOPATRIAN PLAYERS

Misses Pauline Clarey (above) and Sophie McHugh are two members of the cast which will give "Forty-five Minutes From Broadway" at the Broad Street Theatre this week for the benefit of the Sisters of the Good Shepherd.

THESPIANS TO PRODUCE COMEDY BY COHAN

Philopatrian Players Will Give Performance for Charity

George M. Cohan's comedy, with music, "Forty-five Minutes From Broadway," will be produced by the thespians of the Philopatrian Institute every night this week at the South Broad Street Theatre. It will be the 24th annual play given by the local players.

The play will be directed by James Skelley, and he will play the principal role. Miss Nan Furey will be the leading woman. Miss Furey has played leading roles with the Philopatrian players for several seasons. Her work last year in "Get Rich Quick Wallingford" is still remembered in the memory of the audience.

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ENGLAND PLOTTED TO GET U. S. IN WAR, SAYS JUSTICE

New York Jurist Says British Sought American Alliance

Just why the program announced "in the showing of the play 'The Law Decides' at the Victoria is hard to imagine in these days of modern projection of pictures.

Abel Einstein, of the Stanley Company, and Messrs. Hagerty and Bell, of the Paramount Advertising Bureau, represent more than 30 theatrical agencies in the city. There are many managers who should know the sound of advertising's call and be prepared for the 25,000 visitors to the "Convention" coming here the week of June 25.

Dr. Appel Speaks at F. and M. LANCHESTER, Pa., June 5.—The baccalaureate sermon at Franklin and Marshall College was preached Sunday by the president, Dr. Henry H. Appel. His subject was "The Opportunity of Service in the Physical, Intellectual and Spiritual Spheres of Life." A feature of the commencement exercises on Thursday will be the reading of a portrait of the late ex-President John S. Stair, painted by Lloyd Milfin. A class of 60 will graduate.

Under the guise of peace compacts, blood relationships and linguistic affiliations," he said, propaganda, organized and supported by English Secret Service money and private wealth, has been carried on for the purpose of seeking an American alliance in the present war, which had long been contemplated.

"Men may be shot, but their ideas will live," Justice Goff continued. "To the American citizen of Irish birth or blood it is cause for deep gratification that on more than one occasion he has been an important factor in defeating England's designs to embroil America in her world schemes of conquest and plunder."

Police Court Chronicles

A dainty creature of the ethereal type noticed a strange-looking man following her near 13th and Market streets. He wore a slouch hat and ferocious-looking whiskers. Several times the girl paused to let the man pass her, but he caught her in the arm and she slipped a cooling drink as he watched her through the reflection in the mirror behind the counter.

In despair she ran into a drug store and drank a pineapple soda through straws. Her pursuer, she guessed, was trying to slip a cooling drink as he watched her through the reflection in the mirror behind the counter.

When the frightened young woman reached the street she told a policeman he nabbed her pursuer as he started again on the feminine trail.

The prisoner was brought before Magistrate Bakker, asked why he was trying to palm himself off as a detective, the man of mystery was much amazed.

"I harmed no one," he said; "I wouldn't think of harming a hair of the head of a man. I have a chance to go in the movies, don't you know, to play detective roles. I wanted to get in trim and have some actual experience, so I picked out the fair young creature to shadow her for experience."

As the complainant was not present at the hearing, the judge told the amateur actor to practice his art out in the country and discharged him.

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HUNT FOR T. F. FEALY'S BODY IN DELAWARE BAY

Motor Company President Drowned While Guest on Cruise—Fell From Dinghy



CARLTON B. WEINBERG Atlantic City's youngest aviator. He is 5 years old.

BOY OF 5, YOUNGEST AVIATOR AT SHORE, SOARS 1000 FEET

"It Was Great," His Verdict After Hydroaeroplane Trip

ATLANTIC CITY, June 5.—Carlton Berenda Weinberg, 5 years old, son of Dr. and Mrs. C. Berenda Weinberg, of 23 South Illinois avenue, is Atlantic City's youngest aviator.

Without a murmur he stepped into a 100-horsepower hydroaeroplane with his father and a birdman and flew for 10 miles over the ocean and the Boardwalk at an altitude of 1000 feet.

When the machine glided to the smooth water in the bay and Master Weinberg stepped out on the sandy beach he wanted to get right back again and "take a longer trip."

"It was great," he said when asked for an account of his aerial voyage.

NEGROES BEAT CONSTABLES IN FIGHT AT MEETING

Officials Who Tried to Maintain Order Badly Injured

WEST CHESTER, Pa., June 5.—High Constable Parke Regester, of this place, and Constable Lot Keech, of East Fallowfield, fell victims to a mob of negroes last night at a meeting at Pennsylvania, several miles from here, where they had gone to maintain order.

Their first encounter was with a man who attempted to assault a young negro girl, but he escaped. Later they detected a man competing for the girl's affections with liquor. In an attempt to arrest him the officers were attacked by a party of negroes. Keech was struck on the back with a club by one of the men and Regester was severely beaten.

During a general fight among the negroes, following the attack upon the officers, Clifford Washington, of this place, was badly beaten with clubs and in the hospital here with a fractured skull.

A number of arrests are expected.

Prominent Photoplay Presentations

The following theatres obtain their pictures through the Stanley Booking Company, which is a guarantee of early showing of the finest productions. All pictures reviewed before exhibition. Write for list of theatres in your locality obtaining pictures through the STANLEY BOOKING COMPANY.

EVENING LEDGER PHOTOPLAY CALENDAR

EVERY MONDAY—SUBJECT TO CHANGE

Table with columns for days of the week (Monday to Saturday) and rows for various theatres (Alhambra, Apollo, Arcadia, etc.) listing the photoplay titles and actors for each performance.